

Composition on BWV 126_2

J. S. Bach / Ana Antão

♩ = 54

Trompete em Fá

Trompa em Fá

Fagote

Bassus

Trombone

Tpte. F

Tr.

Fg.

Bass.

Trne.

5

Tpte. F

Tr.

Fg.

Bass.

Tme.

Trill (tr) in the final measure of the Tpt. F and Tr. staves.

7

Tpte. F

Tr.

Fg.

Bass.

Tme.

legato

marcato

Trill (tr) in the final measure of the Tpt. F and Tr. staves.

legato and *marcato* markings are present in the Fg. and Bass. staves.

9

Tpte. F

Tr.

Fg.

Bass.

Tme.

11

Tpte. F

Tr.

Fg.

Bass.

Tme.

13

Tpte. F

Tr.

Fg.

Bass.

Tme.

This musical system covers measures 13 and 14. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The top two staves, Tpt. F and Tr., are in treble clef. The bottom three staves, Fg., Bass., and Tme., are in bass clef. In measure 13, Tpt. F has a quarter rest followed by eighth-note triplets. Tr. has eighth-note triplets and quarter notes. Fg. and Bass. have eighth-note triplets. Tme. has eighth-note triplets. In measure 14, Tpt. F has eighth-note triplets. Tr. has eighth-note triplets and quarter notes. Fg. and Bass. have eighth-note triplets. Tme. has quarter notes.

15

Tpte. F

Tr.

Fg.

Bass.

Tme.

This musical system covers measures 15 and 16. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The top two staves, Tpte. F and Tr., are in treble clef. The bottom three staves, Fg., Bass., and Tme., are in bass clef. In measure 15, Tpte. F has eighth-note triplets. Tr. has eighth-note triplets and quarter notes. Fg. and Bass. have eighth-note triplets. Tme. has quarter notes. In measure 16, Tpte. F has eighth-note triplets. Tr. has eighth-note triplets and quarter notes. Fg. and Bass. have eighth-note triplets. Tme. has quarter notes.

17

Tpte. F

Tr.

Fg.

Bass.

Tme.

18

19

Tpte. F

Tr.

Fg.

Bass.

Tme.

20

21

Tpte. F

Tr.

Fg.

Bass.

Tme.

23

Tpte. F

Tr.

Fg.

Bass.

Tme.

25

Tpte. F

Tr.

Fg.

Bass.

Tme.

27

Tpte. F

Tr.

Fg.

Bass.

Tme.

29

Tpte. F

Tr.

Fg.

Bass.

Tme.

Measures 29-30. Tpt. F and Tr. play melodic lines. Fg. and Bass. are silent. Tme. plays a steady eighth-note accompaniment.

31

Tpte. F

Tr.

Fg.

Bass.

Tme.

Measures 31-32. Tpt. F and Tr. play melodic lines. Fg. and Bass. are silent. Tme. plays a steady eighth-note accompaniment.

33

Tpte. F

Tr.

Fg.

Bass.

Tme.

Measure 33: Tpt. F and Tr. have whole rests. Fg., Bass., and Tme. play a rhythmic pattern of eighth and sixteenth notes. Measure 34: Tpt. F and Tr. enter with new melodic lines. Fg., Bass., and Tme. continue their patterns.

35

Tpte. F

Tr.

Fg.

Bass.

Tme.

Measure 35: Tpt. F and Tr. have whole rests. Fg., Bass., and Tme. play a rhythmic pattern of eighth and sixteenth notes. Measure 36: Tpt. F and Tr. enter with new melodic lines. Fg., Bass., and Tme. continue their patterns.

37

Tpte. F

Tr.

Fg.

Bass.

Tme.

Measures 37-38. The score is for five instruments: Tpt. F, Tr., Fg., Bass., and Tme. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measures 37 and 38 show a melodic line in the upper instruments and a rhythmic pattern in the lower instruments.

39

Tpte. F

Tr.

Fg.

Bass.

Tme.

Measures 39-40. The score is for five instruments: Tpt. F, Tr., Fg., Bass., and Tme. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. Measures 39 and 40 show a melodic line in the upper instruments and a rhythmic pattern in the lower instruments.

41

Tpte. F

Tr.

Fg.

Bass.

Tme.

43

Tpte. F

Tr.

Fg.

Bass.

Tme.

45

Tpte. F

Tr.

Fg.

Bass.

Tme.

This system contains measures 45 and 46. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The Tpt. F part starts with a whole rest in measure 45 and enters in measure 46 with a sixteenth-note melody. The Tr. part plays a continuous sixteenth-note figure in measure 45 and has a whole rest in measure 46. The Fg. and Bass. parts play a steady sixteenth-note accompaniment throughout both measures. The Tme. part plays a sixteenth-note figure in measure 45 and has a whole rest in measure 46.

47

Tpte. F

Tr.

Fg.

Bass.

Tme.

This system contains measures 47 and 48. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The Tpte. F part plays a sixteenth-note melody in measure 47 and continues with a similar pattern in measure 48. The Tr. part has a whole rest in measure 47 and enters in measure 48 with a sixteenth-note melody. The Fg. and Bass. parts continue with their sixteenth-note accompaniment. The Tme. part plays a sixteenth-note figure in measure 47 and continues with a similar pattern in measure 48.

49

Tpte. F

Tr.

Fg.

Bass.

Tme.

Measures 49-50. The score is for five instruments: Tpt. F, Tr., Fg., Bass., and Tme. The key signature is three flats (B-flat, E-flat, A-flat). Measure 49 shows the Tpt. F and Tr. playing a melodic line, while Fg. and Bass. play a rhythmic pattern. Measure 50 continues the melodic line for Tpt. F and Tr., and the rhythmic pattern for Fg. and Bass. The Tme. part is also visible, playing a similar rhythmic pattern.

51

Tpte. F

Tr.

Fg.

Bass.

Tme.

Measures 51-52. The score is for five instruments: Tpt. F, Tr., Fg., Bass., and Tme. The key signature is three flats (B-flat, E-flat, A-flat). Measure 51 shows the Tpt. F and Tr. playing a melodic line, while Fg. and Bass. play a rhythmic pattern. Measure 52 continues the melodic line for Tpt. F and Tr., and the rhythmic pattern for Fg. and Bass. The Tme. part is also visible, playing a similar rhythmic pattern.

53

Tpte. F

Tr.

Fg.

Bass.

Tme.

55

Tpte. F

Tr.

Fg.

Bass.

Tme.

57

Tpte. F

Tr.

Fg.

Bass.

Tme.

Measures 57 and 58 of the musical score. The key signature is B-flat major (two flats). The time signature is 4/4. The instruments are Tpt. F, Tr., Fg., Bass., and Tme. In measure 57, Tpt. F and Tr. have whole rests, while Fg., Bass., and Tme. play eighth-note patterns. In measure 58, Tpt. F and Tr. play eighth-note patterns, while Fg. and Bass. have whole rests and Tme. continues its pattern.

59

Tpte. F

Tr.

Fg.

Bass.

Tme.

tr

Measures 59 and 60 of the musical score. The key signature is B-flat major (two flats). The time signature is 4/4. The instruments are Tpt. F, Tr., Fg., Bass., and Tme. In measure 59, Tpt. F and Tr. play eighth-note patterns, while Fg. and Bass. have whole rests and Tme. has a whole rest. In measure 60, Tpt. F and Tr. play eighth-note patterns, while Fg. and Bass. have whole rests and Tme. plays a pattern with a trill (*tr*) on the second measure.

61

Tpte. F

Tr.

Fg.

Bass.

Tme.

63

Tpte. F

Tr.

Fg.

Bass.

Tme.

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♩ = 54

3

5

7

9

11

13

15

17

19

21

23

25

27

29

31

33

37

39

41

This musical score is for the Trompete em Fá (F Horn) part, spanning measures 21 to 41. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The notation is written on a single staff with a treble clef. The music consists of a series of eighth and sixteenth notes, often beamed together in groups, with various slurs and ties indicating phrasing. Measures 21-22, 24-25, 27-28, 30-31, 33-34, 36-37, 39-40, and 41-42 show continuous eighth-note patterns. Measures 23, 26, 29, 32, 35, 38, 40, and 41 contain rests, often followed by a repeat sign (z) indicating a repeat of a previous phrase. The overall texture is rhythmic and melodic, typical of a horn part in a band or orchestra.

45

47

49

51

53

54

57

60

61

63

Composition on BWV 126_2

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♩ = 54

1

3

5

9

11

13

15

17

19

21



23



25



29



31



33



37



39



41



45



47

49

51

53

57

61

63

tr

Fagote

Composition on BWV 126_2

J. S. Bach / Ana Antão

♩ = 54

4

5

2

legato

9

3

13

15

17

21

25

tr

29

4

33



35



37



39



40



41



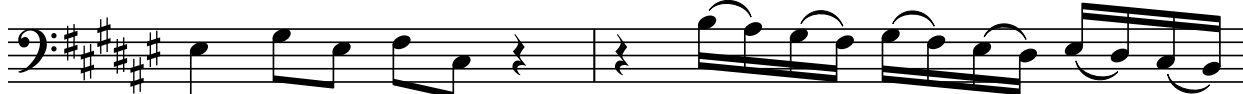
42



45



47



49



Fagote

3

53



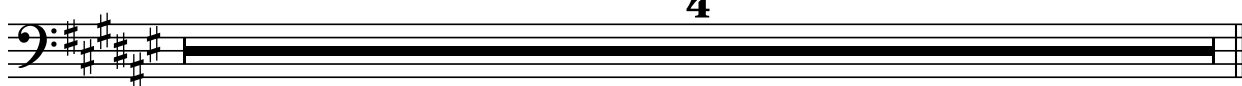
55



57



61



Bassus

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♩ = 54

4

5

2

marcato

9

3

13

15

17

21

25

tr

29

4

33



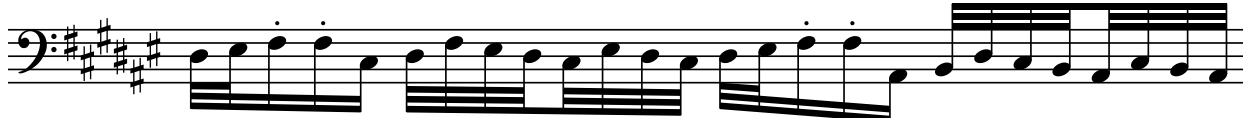
35



37



39



40



41



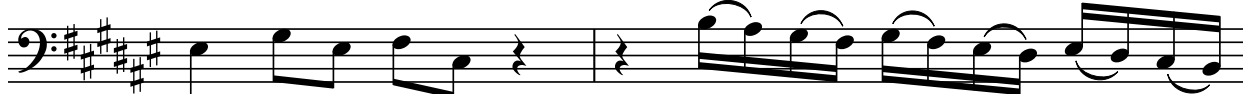
42



45



47



49



53



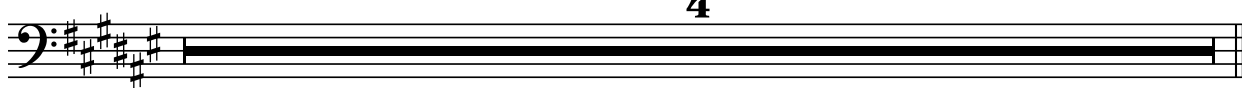
55



57



61



Trombone

Composition on BWV 126_2

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$\text{♩} = 54$

5

9

11

13

17

19

21

25



27



29



33



35



37



39



41



Trombone

3

43



45



47



49



51



53



55



57



61

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